ROBERT G.
PATTERSON

Five Medieval Dances

for saxophone, horn, violin, and synthesizer
(1990)

Great River Music GRM–01025 Memphis, TN

Robert G. Patterson

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Performance Notes

1. The saxophone part calls for both B♭-soprano and E♭-alto saxophones.

2. The synthesizer sounds used in *Five Medieval Dances* are designed for a Casio CZ-1000 (which is functionally identical to the CZ-101). The keyboard on these instruments spans four octaves from C_0–c^3, and the instrument is capable of playing notes up to c^4 if driven via MIDI by an external controller. There are occasional instances where an *ossia* note is given that is outside the range of the CZ keyboard. The *ossia* notes are preferable if the keyboard has them.

3. *Five Medieval Dances* calls for eight sounds which may be placed either in the internal bank or in a cartridge bank. The score refers to them by number as **P-1** through **P-8**. The numbers after the dashes correspond to the numbers on the patch selection buttons on the CZ.

4. The CZ-1000 has no velocity sensitivity, so there are no dynamics written in the part. The volume slider provides a crude means of adjusting loudness for balance, but be aware that this slider is very sensitive and that it cannot be controlled with MIDI. A better solution is to insert an analog volume pedal between the CZ and the amplifier.

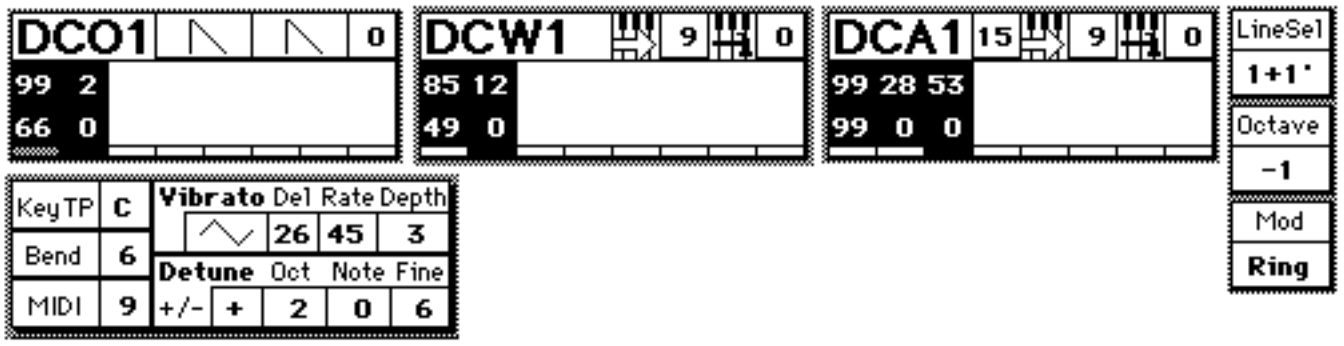
5. Despite the fact that the CZ series was popular and inexpensive, Casio ceased production of them in the late 1980's. It is quite possible that a CZ-1000 or CZ-101 will not be available for a performance of *Five Medieval Dances*. For this reason, the score gives an indication of the sound quality with each patch change so that the synthesizer player can devise equivalent sounds for whatever synthesizer is being used. As a further aid to designing replacement sounds, there follows a brief description of each one.

electric piano	Sounds at octave written. It contains a slight detuning, and there is a thick roundness in the sound quality caused by ring modulation.
electric organ	Sounds one octave lower than written. The lower the pitch, the less volume the sound has, so the descending passages in the first estampie also contain unwritten diminuendos.
fantasy	Sounds one octave higher than written. This sound is the hardest to describe. The timbre has the brightness of orchestra bells and the *sostenuto* capability of a flute. The attack is soft (similar to the plop of a drop of water falling into a pool). The most striking aspect of the sound is the three increasingly loud aftershocks which occur starting at about 1 second and ending at about 2.5 seconds after the release of the note. The final aftershock dies away slowly, so that the sound has not completely ceased until about 6 seconds after the key is released. At the sustain point there is no vibrato, but once the note is released, a lazy, undulating vibrato commences. The sound has a very underwater quality to it.
portative organ	Sounds at octave written but with a prominent component at +2 octaves. Imitates the sound of the renaissance instrument as closely as possible, including a slight chiff in the attack.
male voices	Sounds at octave written. The name of the sound is not particularly accurate, except when the sound is used with both Mono On and Portamento On in the range G_0–c^1. Otherwise, it has a soft, reedy quality, a breathy attack, and a slight vibrato.
lute	Sounds at octave written. Imitates the sound of the renaissance instrument.
krumhorn	Sounds one octave lower than written. Imitates the sound of the renaissance instrument.
recorder	Sounds two octaves higher than written. Imitates the sound of the renaissance instrument, particularly in the written range from c^0–c^2.

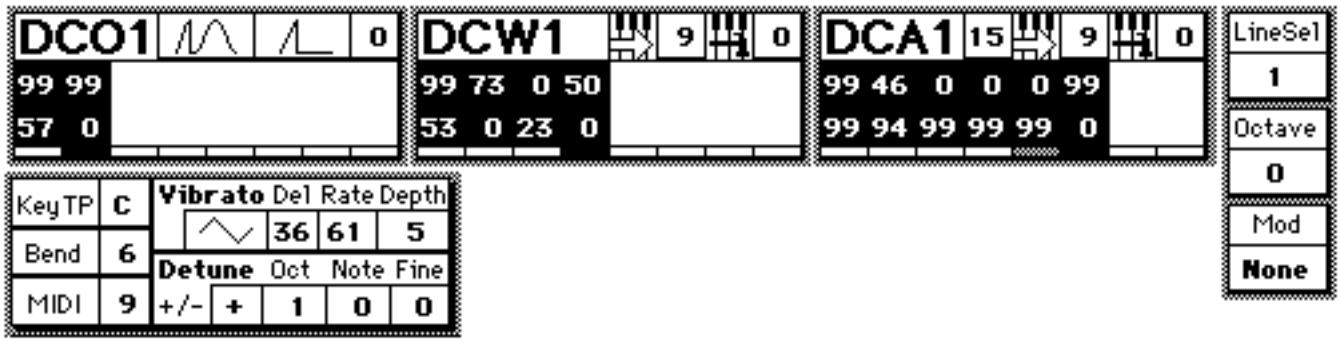
Casio CZ Sound Description Charts

These charts are taken from the OpCode Patch Editor software package for the Macintosh. To comprehend them, a working knowledge of how to program the Casio CZ is required. The CZ synthesizer has two sets of eight-step envelopes. The sustain-point may be at any step in the envelope, or it may be omitted. The sustain-point, if present, is indicated by a gray-shaded envelope-step. Since not all envelope-steps must be used, a black envelope-step denotes the final step. Refer to the CZ operator's manual for explanations of the other parameters in these charts.

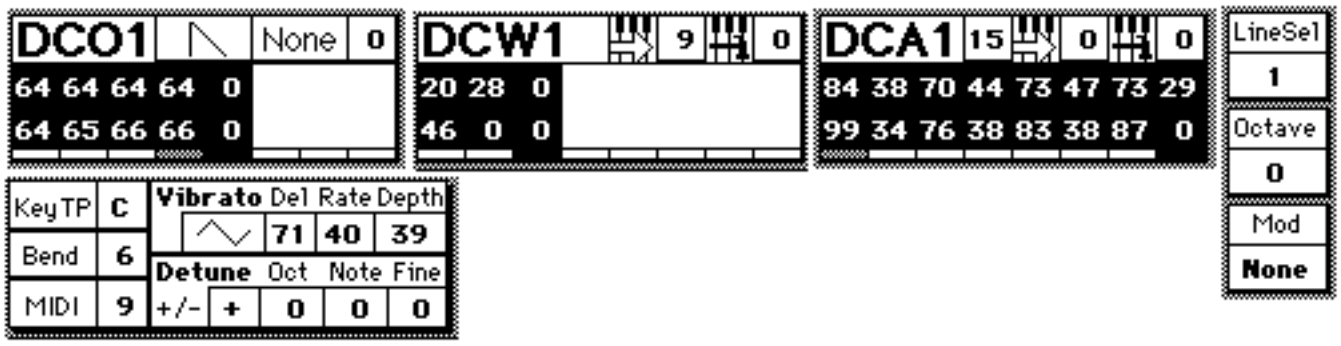
Electric Piano (P-1)



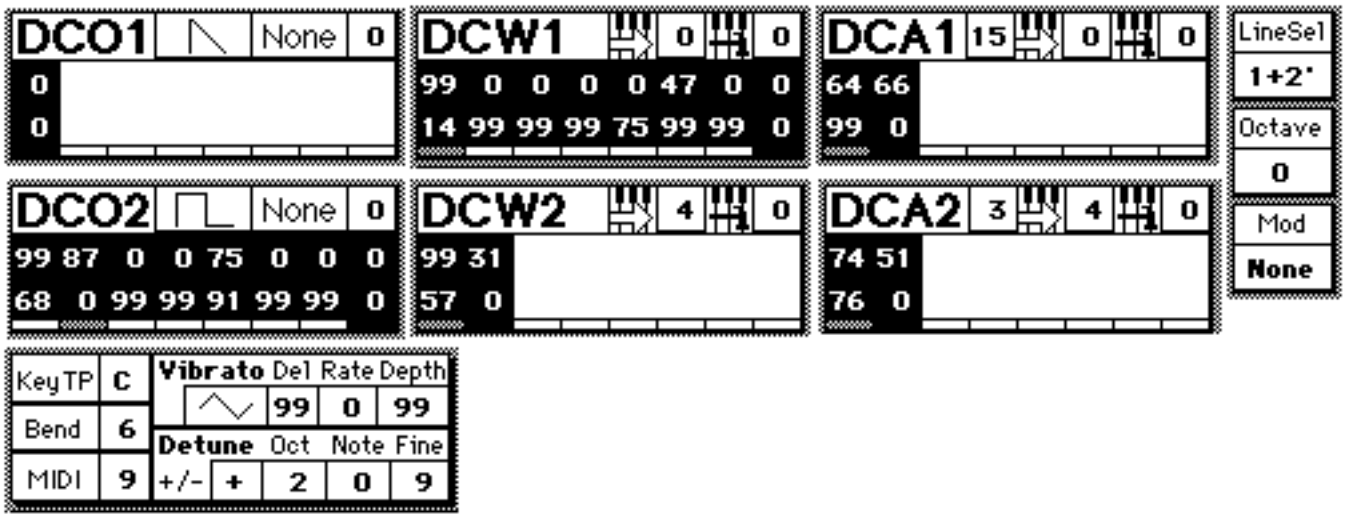
Electric Organ (P-2)



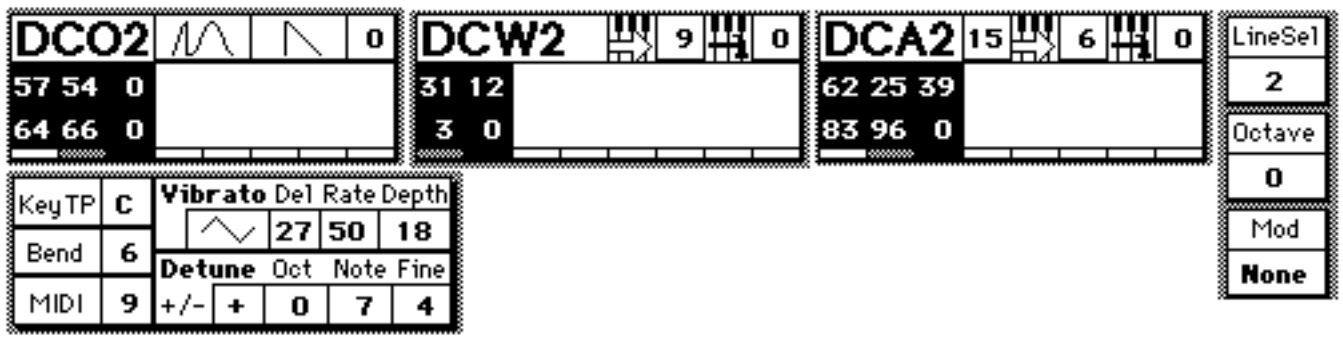
Fantasy Sound (P-3)



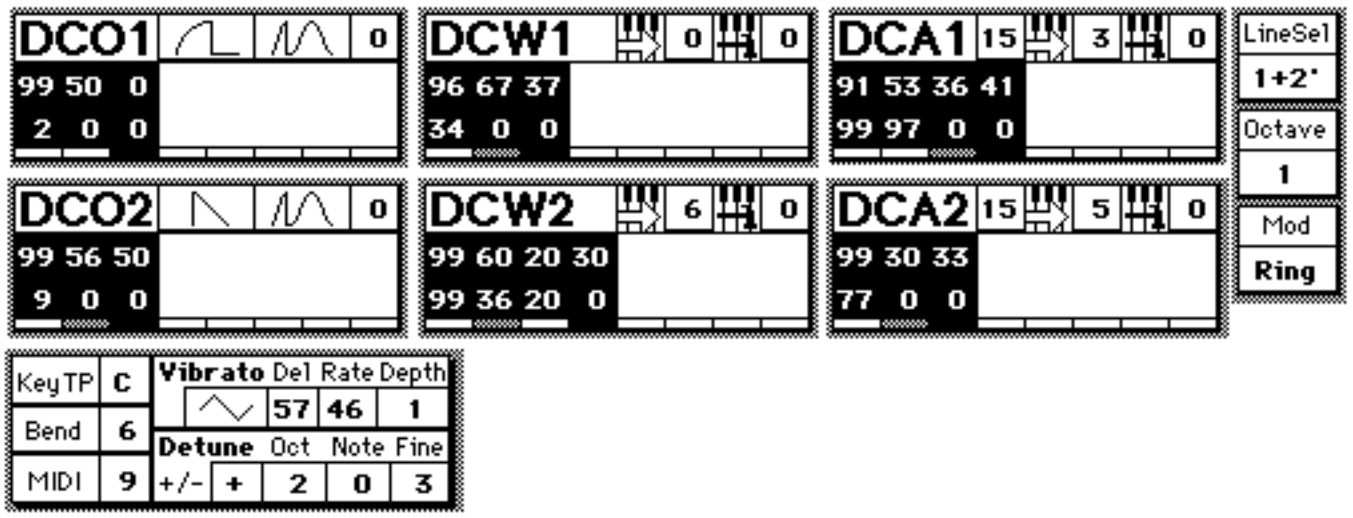
Portative Organ (P-4)



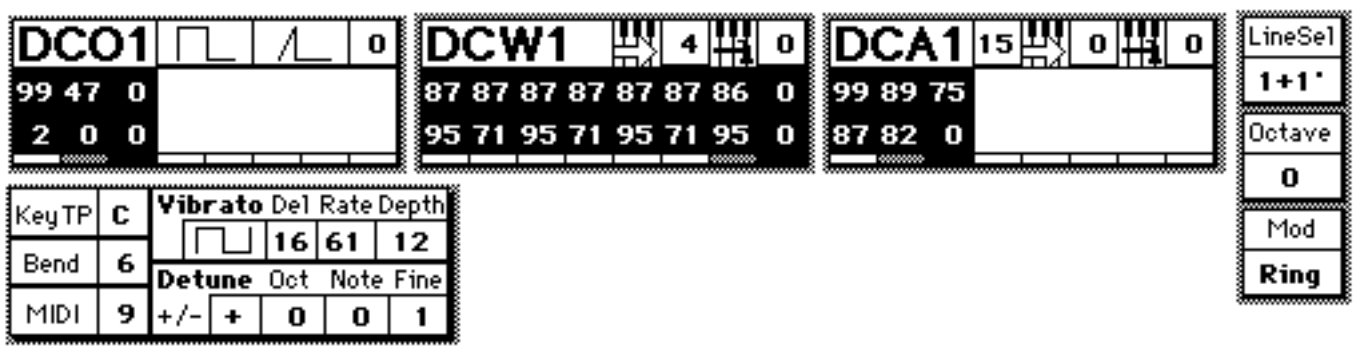
Male Voices (P-5)



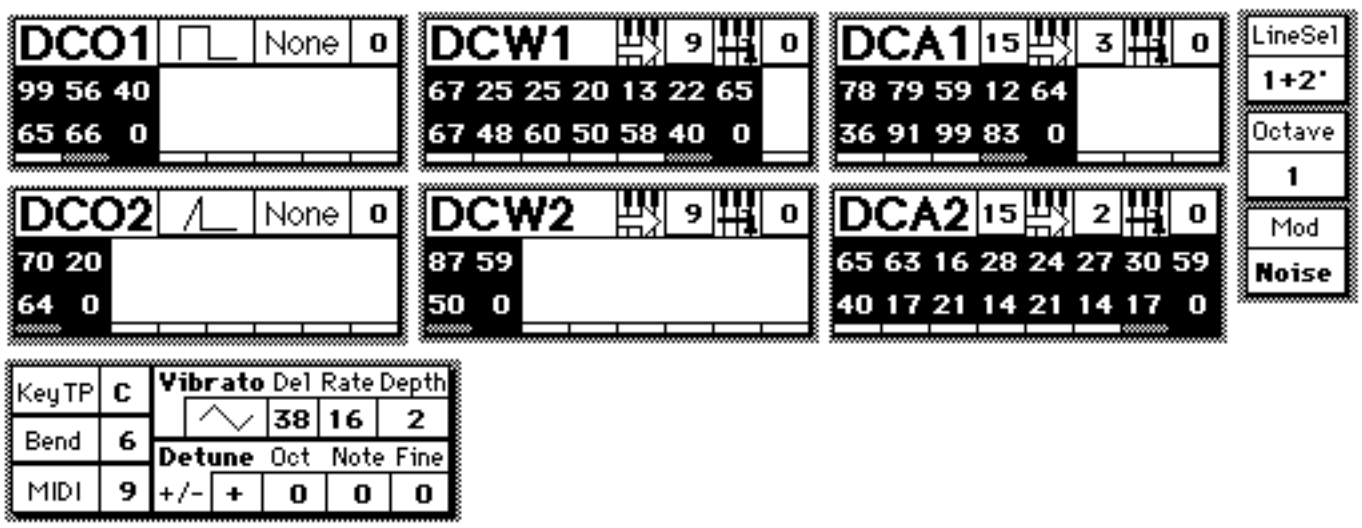
Lute (P-6)



Krumhorn (P-7)



Recorder (P-8)

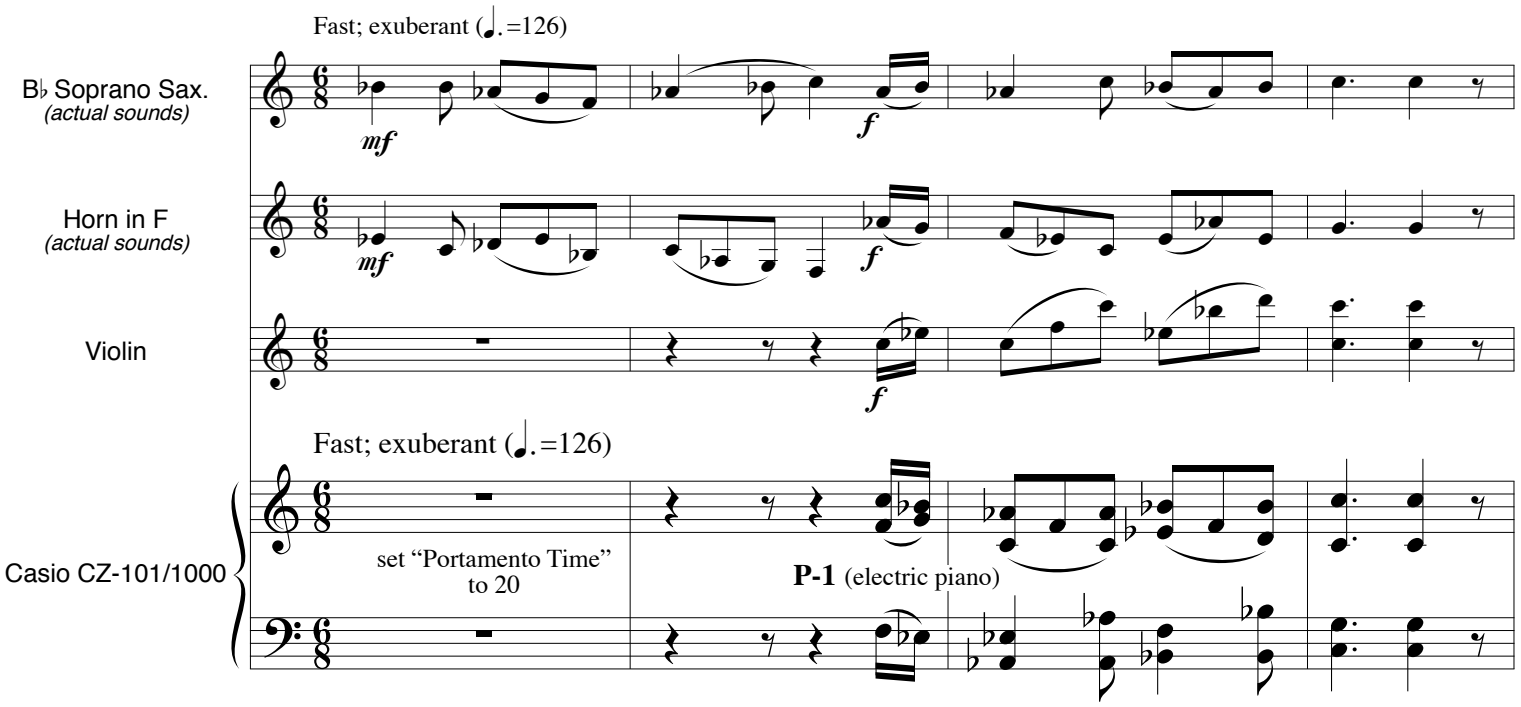


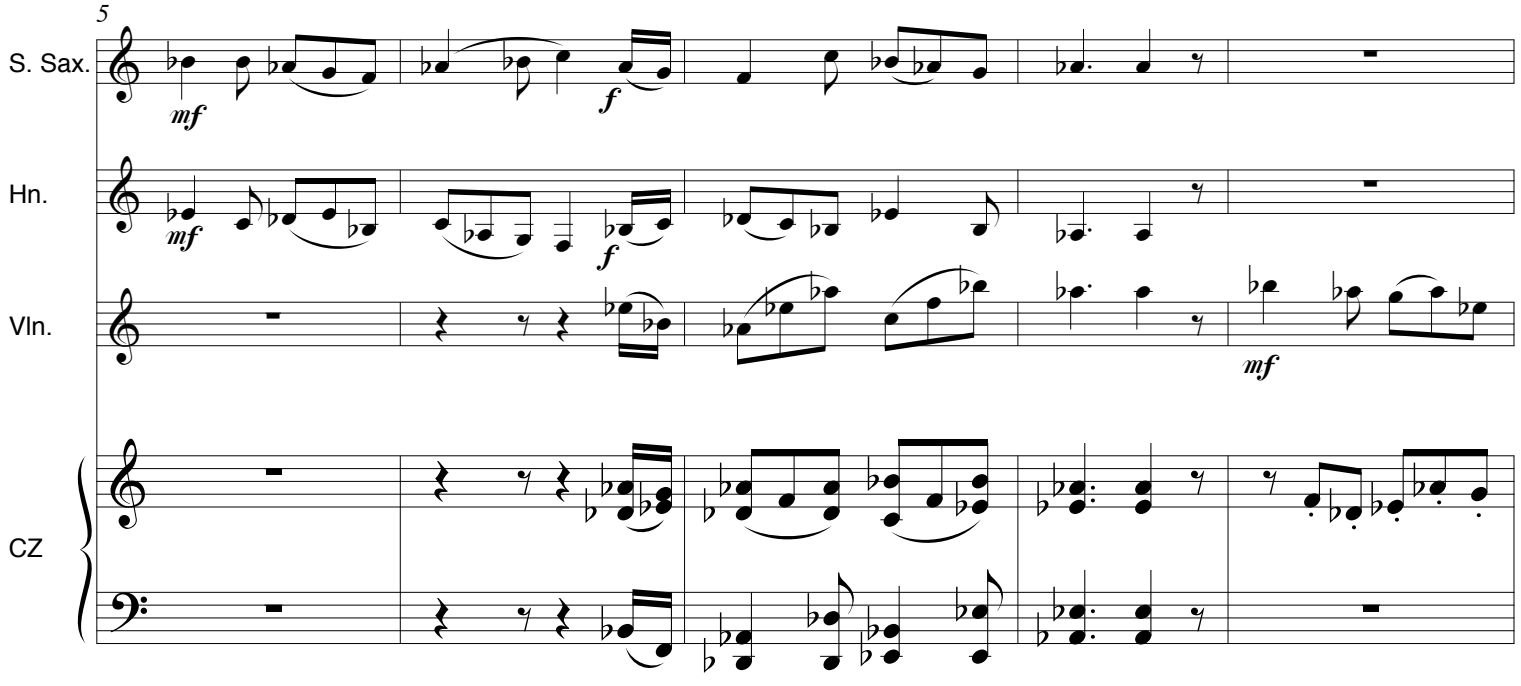
Five Medieval Dances

C Score

R. G. PATTERSON (1990)

I. Estampie





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10

S. Sax.

Hn.

Vln.

f

mf

CZ

15

S. Sax.

Hn.

Vln.

f

CZ

19

S. Sax.

Hn.

mp

f

Vln.

mp

f

CZ

23

S. Sax.

Hn.

mp

Vln.

mp

CZ

27

S. Sax.

Hn.

f

Vln.

f

CZ

31

(legato)

CZ

36

CZ

41

S. Sax.

Hn.

Vln.

CZ

45

S. Sax.

Hn.

Vln.

CZ

49

S. Sax.

Hn.

Vln.

CZ

55

S. Sax. *pp* *mf*

Hn. *pp*

Vln. *p* *mf* *p* *mf*

CZ

61

S. Sax. *pp* *mf*

Hn. *pp*

Vln. *p* *mf*

CZ

66

S. Sax. *pp* *mf*

Hn. *pp* *mf*

Vln. *p* *mf*

CZ

71

S. Sax.

mf

Hn.

f heroic

Vln.

pizz.

CZ

75

S. Sax.

Hn.

Vln.

arco

CZ

78

S. Sax.

p

Hn.

p

Vln.

p

CZ

83

S. Sax.

mf

Hn.

Vln.

pizz.

mf

CZ

87

S. Sax.

p

Hn.

p

Vln.

arco

p

CZ

91

S. Sax.

f

Hn.

f

Vln.

CZ

94

S. Sax.

Hn.

Vln.

f

CZ

97

S. Sax.

Hn.

Vln.

CZ

100

S. Sax.

f

Hn.

p

f

Vln.

p

f

CZ

portamento on

104

S. Sax.

Hn.

Vln.

CZ

107

S. Sax.

p

Hn.

p

Vln.

CZ

portamento off

111

S. Sax.

Hn.

Vln.

mf

CZ

117

Vln.

secco

123

Vln.

cant.

129

Vln.

135

Vln.

(on string)

141

Vln.

147

Vln.

152

Hn.

Vln.

CZ

P-2 (elec. organ)
molto legato

159

Hn.

Vln.

CZ

164

S. Sax.

key slaps

5 5 5

p

Hn.

invert mouthpiece (air)

whhh...

ppp

Vln.

CZ

168

S. Sax.

5 5 5 5

Hn.

2 2

tuh tuh tuh tuh

mf *pp* *mp*

Vln.

CZ

172

S. Sax.

5 5 5

Hn.

2

whhh...

ppp *p* *n*

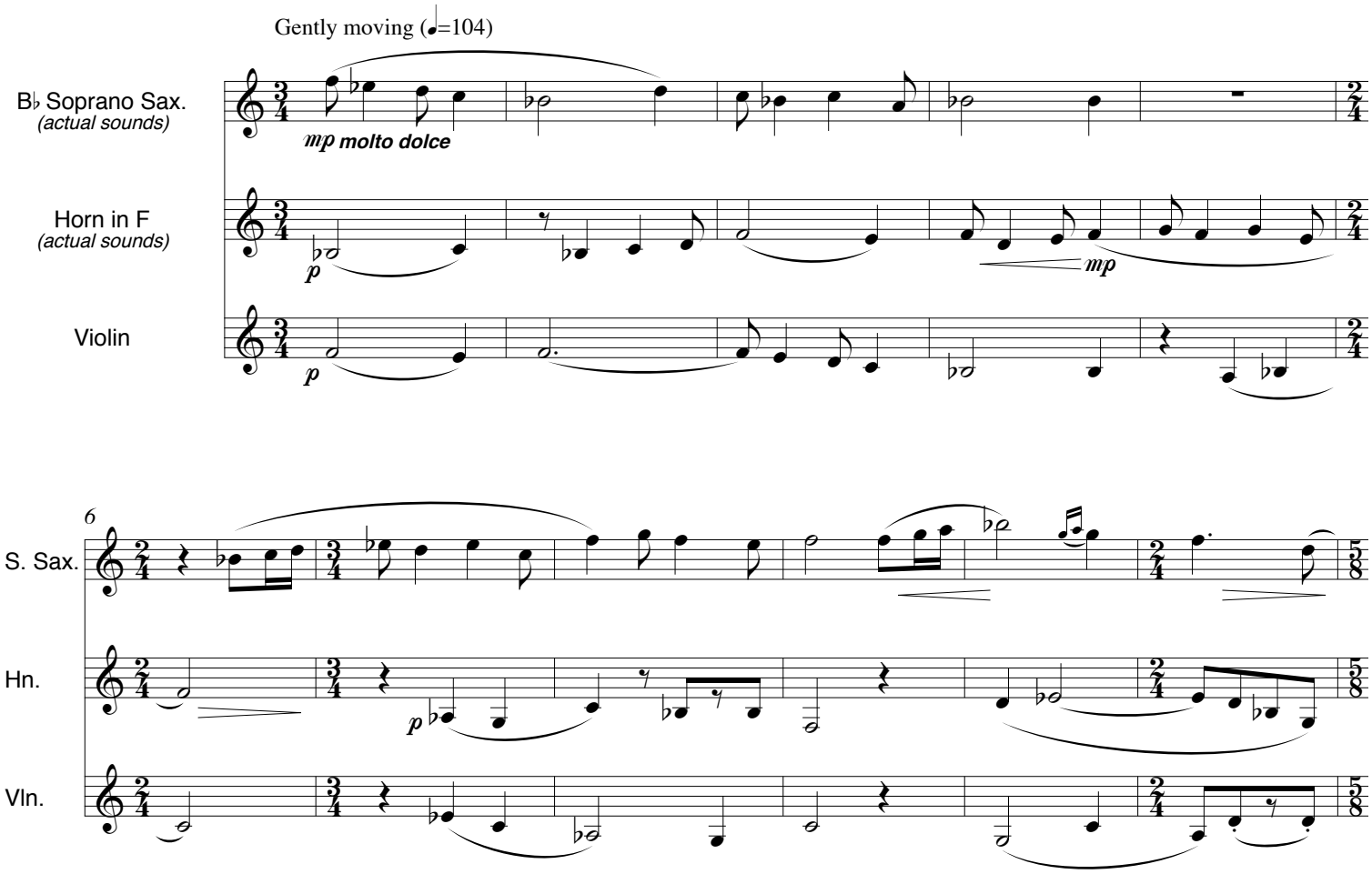
Vln.

rit.

CZ

pitch wheel gliss.

II. Virelai


Gently moving (♩=104)
B♭ Soprano Sax.
(actual sounds)
mp molto dolce
Horn in F
(actual sounds)
p
mp
Violin
p
6
S. Sax.
Hn.
p
Vln.
12
S. Sax.
Hn.
Vln.
18
S. Sax.
p
Hn.
mf dolce
Vln.
mp
p

23

S. Sax.

Hn.

Vln.

1.

2.

p

p

28

S. Sax.

Hn.

Vln.

mf espr.

mf

mf

34

S. Sax.

Hn.

Vln.

40

S. Sax.

Hn.

Vln.

1.

45

S. Sax.

Hn.

Vln.

2.

III. Ballade

Solemn: not strictly in rhythm (♩=66)

Casio CZ-101/1000

P-3 (fantasy)

CZ

12

CZ

14

CZ

16

CZ

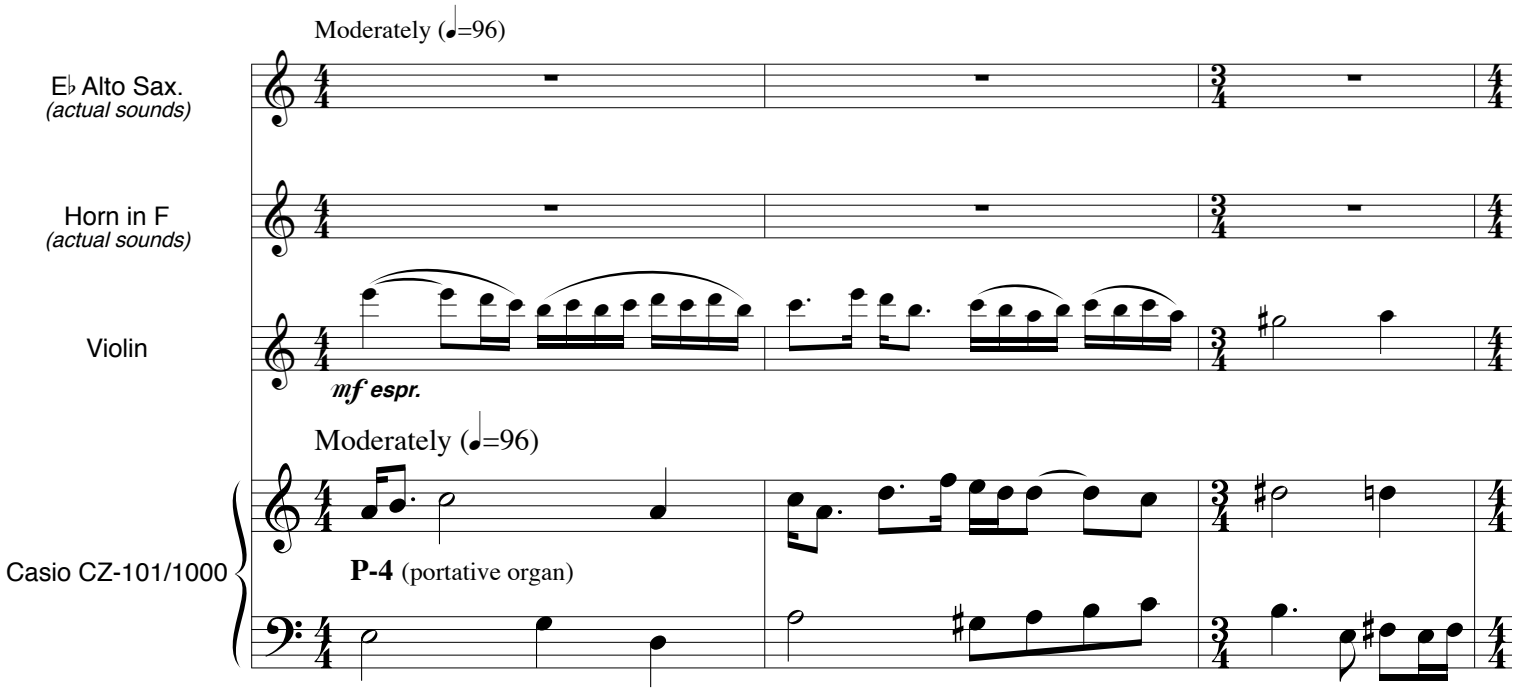
19

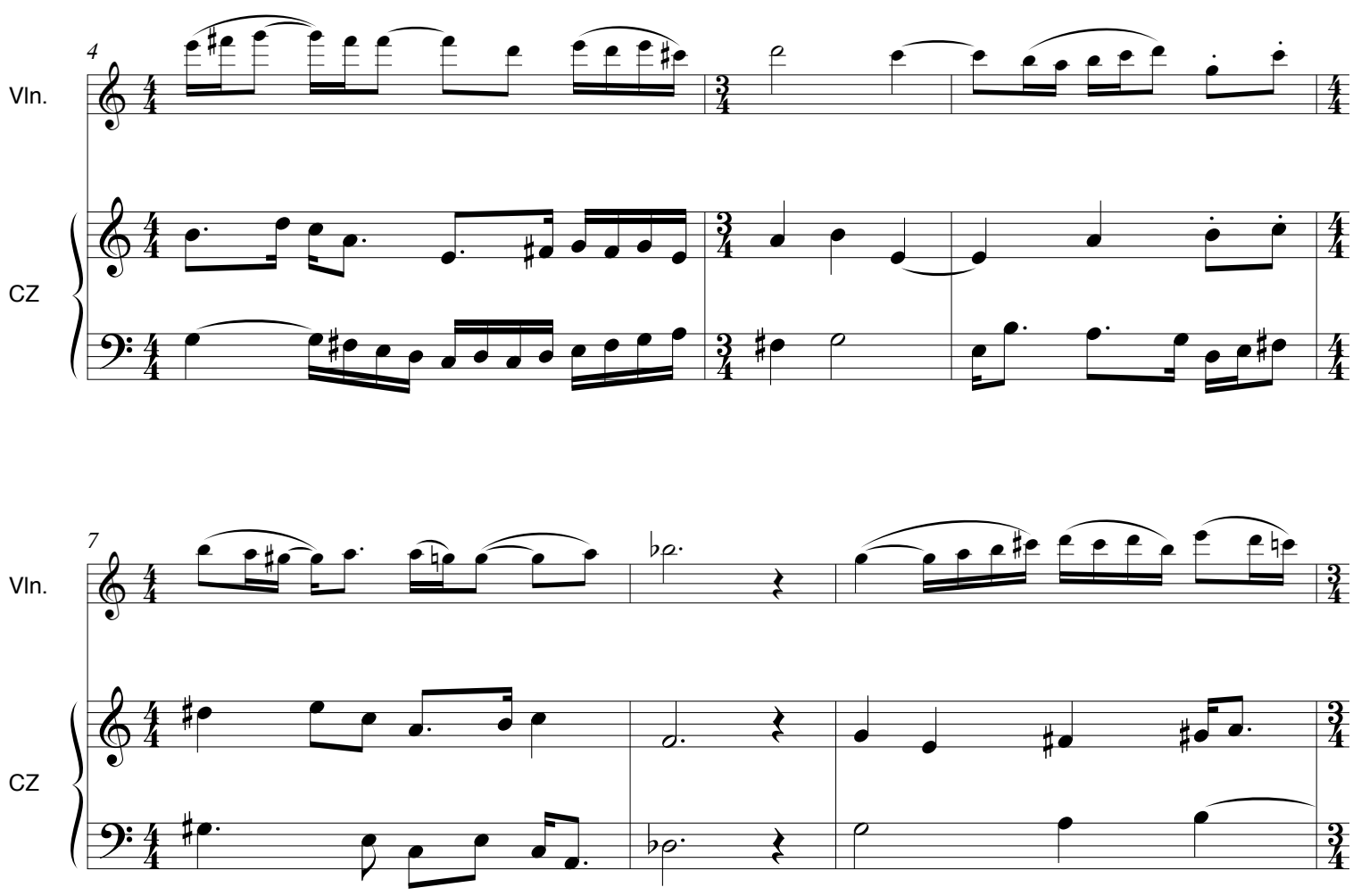
CZ

20

CZ

IV. Rondeau


Moderately (♩=96)
E♭ Alto Sax.
(actual sounds)
Horn in F
(actual sounds)
Violin
mf espr.
Moderately (♩=96)
Casio CZ-101/1000
P-4 (portative organ)


4
Vln.
CZ
7
Vln.
CZ

10

Vln.

CZ

14

CZ

17

CZ

20

A. Sax.

Hn.

CZ

pp

pp

portamento on
mono/solo on
P-5 (male voices)

24

A. Sax.

Hn.

CZ

28

A. Sax.

Hn.

CZ

portamento off
mono/solo off

sustained & legato

31

CZ

35

A. Sax.

mf espr.

CZ

P-6 (lute)

39

A. Sax.

CZ

43

A. Sax.

Hn.

Vln.

CZ

47

A. Sax.

Hn.

Vln.

CZ

50

A. Sax.

Hn.

mf espr.

Vln.

CZ

P-7 (krumhorn)

54

A. Sax.

Hn.

Vln.

CZ

57

A. Sax.

Hn.

Vln.

CZ

61

A. Sax.

pp

Hn.

Vln.

pp

CZ

V. Estampie

Lively and playful (♩=116)

E♭ Alto Sax.
(actual sounds)

Horn in F
(actual sounds)

Violin

Lively and playful (♩=116)

Casio CZ-101/1000

P-8 (recorder)

7

A. Sax.

Hn.

Vln.

CZ

1.

P-7 (krumhorn)

13

2.

19

A. Sax.

Hn.

Vln.

CZ

mp

mf

24

A. Sax.

Vln.

p

29

A. Sax.

Hn.

Vln.

CZ

1.

mf

f

P-7 (krumhorn)

36

A. Sax.

Hn.

Vln.

CZ

2.

f

P-7 (krumhorn)

41

A. Sax.

Hn.

mf

Vln.

pizz.

mf

arco

pizz.

CZ

P-8 (recorder)

47

A. Sax.

1.

f

Hn.

f

Vln.

arco

f

CZ

1.

P-7 (krumhorn)

53

A. Sax.

2.

f

Hn.

f

Vln.

f

CZ

2.

P-7 (krumhorn)

58

A. Sax.

p

Hn.

Vln.

CZ

P-6 (lute)

63

A. Sax.

Hn.

Vln.

CZ

69

A. Sax.

1.

f

Hn.

f

Vln.

f

CZ

1.

P-7 (krumhorn)

75

A. Sax.

Hn.

Vln.

CZ

2.

2.

f

P-7 (krumhorn)

80

A. Sax.

Hn.

Vln.

CZ

f

P-8 (recorder)

86

A. Sax.

Hn.

Vln.

CZ

1.

1.

f

P-7 (krumhorn)

91

A. Sax.

Hn.

Vln.

CZ

2.

f

2.

P-7 (krumhorn)

97

A. Sax.

Hn.

Vln.

CZ

p

p

p

102

A. Sax.

Hn.

Vln.

CZ

f

ff *ten.*

f

ff *ten.*

f

ff *ten.*

ten.